

## NEW SONG OF THE SKIRT

It Dominates the Dance of Fashion Just Now.

## CAPRICES OF THE SEASON.

Wide Variety and Dainty Effects Features of the New Trimming.

Length One of the Qualities Required in the Fashionable Skirt—Trimmed Skirt in Great Proportion Among the Latest Imported Models—The Redingote Style One of the Latest Features in Paris—Variety of the Use and Kinds of Muslin Which Flourish in Dress Decoration—Double and Triple Skirts Seen—Satin Coats That Match Light Cloth Skirts—Attractive Wool Canvases Among the New Spring Costumes—Shoes, Sleeves, Collars, and Other Features of Dress.

It is the song of the skirt with many variations that dominates the dance of fashion just at the moment, and which particular mood will lead in favor is one of the puzzling questions in dress that time only can answer. It is evident, however, that length is one of the requisite qualities of a fashionable skirt. Foreign fashion budgets report that street gowns in Paris are worn long all around, not only at the back, which trails several inches on the ground, but also at the sides and in front. When tailor gowns assume the right to a small train, long skirts seem indeed inevitable, unless women rebel against them, and to wear this style of skirt successfully it is necessary to acquire the art of picking it up at the sides as the Parisians do. It is a simple matter to manage the length in house gowns, but to be graceful in the street while trying to pick up the superfluous inches is quite another thing.



Trimmed skirts are here in great profusion among the latest imported models. Rows upon rows of lace insertion encircle the skirts of foulard and taffeta gowns, as well as those of transparent materials. In some models the deep circular flounce is almost entirely composed of alternate bands of silk and lace insertion, either black or white. When the lace has a straight edge it is finished with a tiny frill of narrow edging or gathered baby ribbon. This sort of trimming is applied to organza as well as silk gowns. One elegant imported costume of black taffeta has several rows of black chantilly insertion around the circular flounce, beginning at the upper edge and leaving a wide hem of the silk at the bottom. The bodice and sleeves are also encircled with rows of insertion, of which all the edges are finished with a frill of narrow lace. The lining is of dull rose silk, showing prettily through the lace insertion.



The redingote style of skirt, opening in front over a taffeta of contrasting material, is one of the very latest fancies in Paris. It is made in serge combined with spotted foulard silk for the front, bodice, and facings on the revers of the short serge coat. The sides of the skirt fall over the silk front and are edged with braid or galloon. This silk gown and suit of new frocks. It is made of chiffon, tulle, gauze ribbon, and pinked silk, in all colors, varying a little in width, according to the mode of using it, and also of narrow lace edging in both black

and white. Very narrow ruffles of black tulle are especially effective in pale blue, pink, and green organzies, and the chief expense of course, is in the labor. They edge the ruffles



as much desired, but your own observation of newly imported models confirms all previous statements in regard to the caprices of fashion, and all kinds are in order. True lovers' knots of lace insertion, with the material cut out underneath, spread their graceful shape over the front and sides of some of the thin gowns, and twine in and out among yards of ribbon on others. Surely this is a ribbon season, a lace season, and every other kind of season which can be suggested by variety in dress trimmings.

One of the prettiest of all the decorations for the light cloth gowns so much worn is a satin-covered cord about as large as a small pencil. The satin is put on plain, matches the cloth in color, and is sewn on the skirt and coat in a simple trefoil pattern, as if it were braid. It is made still more effective by tying a knot in the cord at regular intervals. This kind of trimming decorates a gown of fawn cloth so light in tint that it is almost white. It is arranged in a simple pattern around the bottom of the skirt, two or three inches from the edge, and again around the hips in apron form. The coat is of satin of the same color, with a band of cloth around the bottom outlined with the satin cord design. The revers are faced back with satin braid in fine tucks.



or are put on to simulate the redingote style of skirt, extending around the bottom as well. Ruffles of chiffon and gauze ribbon edge the flounces in simple foulard silks and decorate the most elaborate gowns of jetted embroidered net with equally good results.



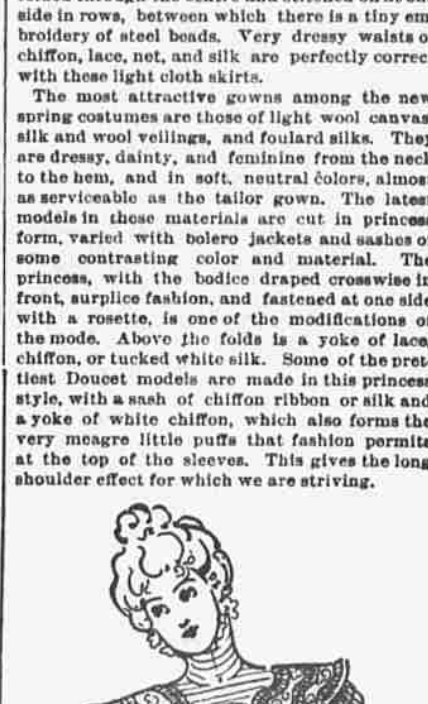
Skirts are not only trimmed from waist to hem with every possible variation of the mode, but there are double and triple skirts among the gauze and net dresses. For example, over the silk foundation skirt there is a skirt of chiffon elaborately shirred from the waist down below the knee and covered with another skirt of net. This may be decorated with some of the many squirming designs carried out in plain or gathered ribbon, or trimmed with wide lace insertion outlining either side of the front, and a frill of lace edging at the bottom, but whatever the trimming the inner skirt of chiffon adds wonderfully to the effect. One authority on fashion tells you that the ruling style of skirt trimming is in vertical lines, to give the long, slender effect



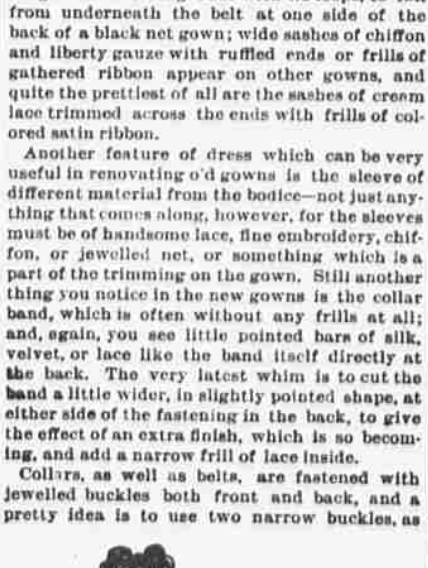
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gowns, but they are extremely elegant and dressy in the delicate shades of gray and fawn in which they appear. Other odd effects in cloth gowns of light color are produced with plaid ribbon and steel beads, which decorate the white satin revers. The ribbon is nearly an inch wide, folded through the center and stitched on at one side in rows, between which there is a tiny embroidery of steel beads. Very dressy waists of chiffon, lace, net, and silk are perfectly correct with these light cloth skirts.



The most attractive gowns among the new spring costumes are those of light wool canvas, silk and wool veillings, and foulard silks. They are dressy, dainty, and feminine from the neck to the hem, and in soft, neutral colors, almost as serviceable as the tailor gown. The latest models in these materials are cut in princess form, varied with bolero jackets and sashes of some contrasting color and material. The princess, with the bodice draped crosswise in front, surplice fashion, and fastened at one side with a rosette, is one of the modifications of the mode. Above the folds is a yoke of lace, chiffon or tulle white silk. Some of the prettiest Doucet models are made in this princess style, with a sash of chiffon ribbon or silk and a yoke of white chiffon, which also forms the very meagre little puffs that fashion permits at the top of the sleeves. This gives the long shoulder effect for which we are striving.



Apocryphal of sashes, it is evident that they are to flourish in full feather on our summer gowns. Fancy striped ribbon of medium width is arranged in two long ends with no loops, to fall from underneath the belt at one side of the back of a black net gown; wide sashes of chiffon and liberty gauze with ruffled ends or frills of gathered ribbon appear on other gowns, and quite the prettiest of all are the sashes of cream lace trimmed across the ends with frills of colored satin ribbon.

Another feature of dress which can be very useful in renovating old gowns is the sleeve of different material from the bodice—not just anything that comes along, however, for the sleeves must be of handsome lace, fine embroidery, chiffon, or jeweled net, or something which is a part of the trimming on the gown. Still another thing you notice in the new gowns is the collar band, which is often without any frills at all, and, again, you see little pointed bands of silk, velvet, or lace like the band itself directly at the back. The very latest whim is to cut the band a little wider, in slightly pointed shape, at either side of the fastening in the back, to give the effect of an extra finish, which is so becoming, and add a narrow frill of lace inside.

Collars, as well as belts, are fastened with jeweled buckles both front and back, and a pretty idea is to use two narrow buckles, as

puff between the buckles, the effect is good. Buckles and fancy buttons are both very much in evidence on the new gowns, where anything



and everything decorative seems to run riot. White satin ribbon covered with a braiding of black soutache outlines the upper edge of the circular flounce on a brown canvas gown, and



turquoise blue silk and velvet combined with the braided ribbon complete the bodice. Some of the many uses of narrow ruffles as dress trimmings are shown in the illustrations. An evening dress of black spotted net has in-

numerable rows of ruffles in plain net, while another gown of pink liberty satin shows ruffles of pink chiffon, a wide lace insertion, and lace sleeves. A dressy gown of cream muslin tucked and trimmed with lace is made over primrose silk. Scarf draperies of lace outline the tablier front and tucked cream muslin covers the single revers, finished with a lace

frill around the edge. One of the novelties in skirts is shown in another model of blue and white checked grenadine where cream lace forms the circular flounce at the side and ruffles of blue chiffon finish the edges. The lace flounce is set in, not on, the grenadine, and forms a part of the skirt itself rather than a trimming. Chiffon ruffles are the feature of the next gown in foulard silk, and of still another made of nun's veiling with one of the new tablier fronts of cream lace shirred down below the waist. The sleeves are of lace, and chiffon ruffles trim the bodice. Pea green silk forms the fancy bodice, which is shirred into corded pipings. White satin covered with lace is introduced underneath the waved bands of corded silk, and tucked satin with lace frills completes the trimming.



Puffings of chiffon with a lace stitch or narrow lace insertion between form the yoke and sleeves of another silk bodice. The material of the next model is a pale shade of fawn cloth. The skirt trimming at the head of the flounce is an acorn design in padded appliqué of the cloth, while the bolero bodice, very short in the back, is of white net, closely covered with a pattern in turquoise blue baby ribbon. The vest is of white tulle and the revers are embroidered with white baby ribbon. The bolero of lace is embroidered with a mixture of chenille and ribbon, is one of the novel features of summer gowns, made of light cloth as well as silk, and you may complete this style of bodice with a cloth vest if you will. One use of black velvet

ribbon is displayed on a gown of green glaze silk, with flounces and bodice of green mouseline de sole. A pretty bodice of heliotrope glaze shows corded tucks in groups, and is completed with a white tucked satin chemise collar, and revers which are covered with an embroidery of silk flowers. The back view of the tulle skirt is shown in the next model, while the front simply rounds down to the edge of the skirt like a huge apron. Another novelty in skirts is the double effect, or blouse overdress, carried out in royal blue cloth, trimmed with bands of white cloth covered with lace appliqué.

## HER CHANCE TO SAVE BELLE.

The Tail Woman Lost It When the German Pooled Her.

The German couple were in the car when the tall woman entered. She was accompanied by a younger woman, and they took seats directly opposite the man and his wife. Between the Germans, and on the seat, was a fancy wicker basket, and every now and then the woman would lean over it and say something in a low, caressing tone. Finally the two women opposite began to converse, and immediately there was a commotion inside the basket which the German woman did her best to stop. The basket rocked from side to side, and at last an end of the cover was raised and a dog's head was thrust out. The tall woman grabbed her companion's arm and almost shrieked:

"There's my Belle!"

At this the dog made frantic efforts to get out of the basket, and it appeared as if it had recognized the woman. Without waiting for anything further, the tall woman asked of the couple, both of whom were trying to jam the dog's head out of sight:

"Where did you get that dog?"

The man made no reply and his wife simply shrugged her shoulders.

"That is my dog that I lost over a month ago," continued the tall woman, "and I want it right now."

## A Hint from the Klondike

Joseph Ladue, the famous trapper and miner and the present owner of Dawson City, and for many years the agent of the Alaska Commercial Company, gives a hint to persons going to Alaska. He writes:

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## FRILLS OF FASHION.

Sashes of white satin ribbon are worn with pale gray and light fawn gowns. The ends are cut round and trimmed with some sort of lace, point, possibly, if you can afford it.

Black taffeta silk gowns are well represented in the early importations of French models, and they are made very dressy with rows of lace insertions showing the colored lining through their meshes.

Cravats made of rose pink glaze silk trimmed across the ends with three rows of narrow gathered violet ribbon, with a two-inch space between the rows, are striking bits of color in the department of neckwear. Other neck scarfs of silk are trimmed on the ends with hem-stitched lawn, and a narrow collar of lawn turns over the tucked silk neckband.

The latest novelty in petticoats to wear with evening gowns is made of soft muslin in pink, blue, or yellow, patterned with dainty rosebuds. It is made with a deep flounce, trimmed round and round with valenciennes insertion in straight or Vandyke form, and the number of frills of lace at the foot is limited only by the length of your purse.

White swiss and organdie are used as a substitute for chiffon in some of the accessories of dress. For example, tucked swiss appears as a covering for revers in chemises and collar bands, large collars and yokes on children's wool gowns, while other yokes are a succession of white swiss and organdie edged with black lace or baby ribbon trim the grown-up gowns, and the finest of mill embroidery is used for trimming both wool and silk.

Velvet belts studded with jeweled medallions, and leather belts dotted all over with turquoises and cabochons of various colors, add their brilliant rainbow tints to the long list of novelties in fancy belt.

Dog collars of pearls, and coral beads of the old-fashioned irregular shape, fastened with jeweled buckles, are still worn with dressy afternoon gowns, as well as with the square décolleté, where waists, as they are sometimes made of flange silver and lace.

The new spring waists, so far as they have been displayed, are very dressy expensive creations of colored silk or brocade, covered with lace and chiffon ruffles edged with tiny ruffles. In shape they are either round and short, flaring out over the shoulders, or long at the back and rounded up in front, in a quaint old-time manner. These novel armatures are made of black and white, and the ruffles are finished with the bottom, which taper to a point where they meet the shoulder shirring.

Striped silks of bright blue, green, and red, with plenty of orange, display their gorgeous colors among the new parasols, but the prettiest of all the striped are the black and white. The special elegance of many of the new parasols is confined to the lining, which is chiffon shirred into puffs, or a deep ruffle of lace.

The Empire tortoise-shell comb, set in below the knot of hair at the back, is as useful as well as a stylish ornament.

White serge gowns are made very striking with a bodice of taffeta in some bright color, and tiny box plaits from neck to belt in the sleeves and a wide collar are of serge, and the skirts are quite plain.

Moiré grenadine made over moiré silk forms very effective gowns when trimmed with bias bands of black satin. White chiffon over white moiré is a lovely combination for a dress costume.

## THIS AFTER SORORIS!

An Address by Another Member to the Woman Who Had Been Saving Herself.

All the mean things that women are said to say to one another are not the inventions of the writers for the comic weeklies. Just after the meeting of Sororis the other afternoon, when the last few sisters were going down from the Astor Gallery in the elevator, this conversation was overheard by every one in the car. The woman addressed was one whose name is familiar to everybody that has followed the rivalries and campaigns of New York's politicians in women's clubs. The other was a woman who has been in these clubs just as long, but has not attained equal notoriety. The more famous of the two bowed to her sister and smiled sweetly.

"Why, Mrs. Blank," said the other, "I haven't seen you before, and I'm so glad that you could come."

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